

VIDEO GAMES & MUSIC

THE MUSIC IN WHICH YOU ARE THE HERO

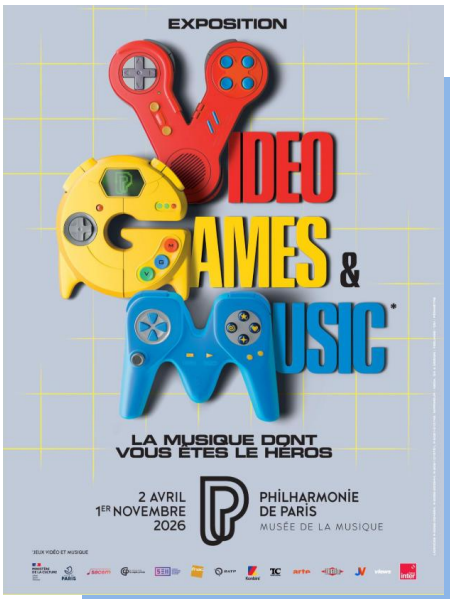
Touring Exhibition Presentation

PHILHARMONIE
DE PARIS
MUSÉE DE LA MUSIQUE

PROJECT PRESENTATION

GENERAL CONCEPT

From April 2 to November 8, 2026, the Philharmonie de Paris presents *Video Games & Music*, a **major immersive exhibition exploring a half-century of video game sound & music**. Once limited to simple beeps, video game music has evolved into a rich, inventive art form blending orchestral, electronic, and experimental influences. Spanning 800m², the exhibition invites visitors to become active participants through individual playing stations, interactive installations, and curated thematic sections. More than something to hear, this is music to be played, experienced, and lived. By highlighting its cultural impact and the composers behind it, the exhibition affirms video game music as an essential part of our shared heritage, where every visitor becomes the hero.



KEY TOURING INFORMATION

- **Presentation in Paris:** From April 2, 2026 to November 8, 2026
- **Surface:** 800sqm (ajustable)
- **Publication** : Catalogue published in French *Translation and re-edition can be discussed*
- **Partner :** UBISOFT

EXHIBITION TEAM

Curators

Jean Zeid

Curator, columnist and radio host, Jean Zeid has curated successful exhibitions about video games in the past. He is the author of several books on video games.

Fanny Rebillard

Fanny Rebillard, journalist, author, and musicologist, is a researcher at the University of Liège, working on video game music heritage.

Exhibition design : Achille Rachine / Studio la Sagna et Racine

Graphic design : Élise Gay & Kévin Donnot Atelier E+K

Video-mapping Artist : Mounir Ayache

Project manager : Julie Bénet

AV Project design : Matthias Abherve

Production manager : Charlotte Giraud

KEY CONCEPTS

THE EXHIBITION BIAS

The exhibition explores video games through music and sound, positioning them as powerful cultural artifacts beyond mere entertainment. By **focusing on sound and music**, it offers a sensory and universally accessible entry point into the world of gaming, one that invites curiosity, emotion, and critical reflection. **This exhibition embraces collective memory**, showing how the sounds and melodies of video games are deeply embedded in our shared emotional landscapes, resonating far beyond the screen. It unfolds as an **open-world map**, mirroring the exploratory nature of games themselves and welcoming all audiences to navigate it in their own way. Above all, the exhibition offers **a playful immersion**, where music, sound, and gameplay converge in a dynamic environment that celebrates the creative and cultural significance of video games.

CONTENT DATA

25
playable videogames

3
Collective installations

4
Immersive Biomes

300+
items

151 reproductions
70 original items
71 vinyl records
10 AV devices (videos/audio)



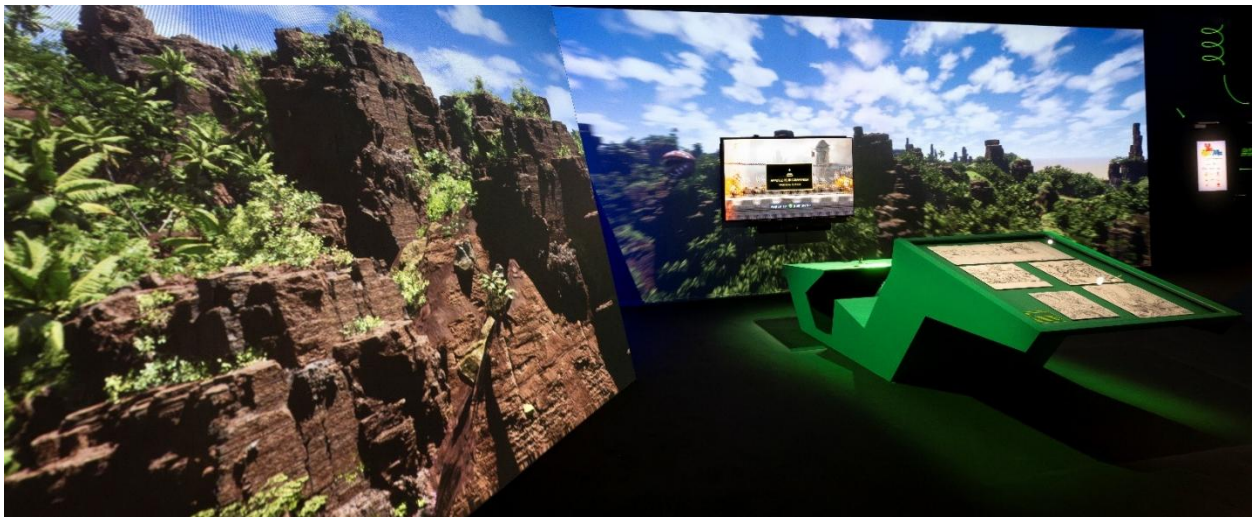
DESIGN PRINCIPLES

DESIGN PROJECT

The scenography designed by Studio la Sagna et Racine is conceived as an open-world map, allowing visitors to be immersed in the universe of video games. The space encourages **free exploration across several thematic sections**. The overall environment is animated by **4 immersive custom-designed biomes**, produced through large-scale video mapping by visual artist Mounir Ayache. A central tunnel, inspired by game design, serves as both a spatial distributor and an experiential feature. This tunnel connects the different areas while evoking the sensorial depth of specific gaming environments. The design aims to dissolve disciplinary boundaries, treating the exhibition itself as **a playable, explorable world.**

3D AXONOMETRY





Exhibition view

EXHIBITION CIRCUIT

1 – Random Access Memory

2 – Basement Melodies

3 - Delving into the Code

4 - Portrait of VGM

5 - VGM Conquers the World

6 - Just Dance

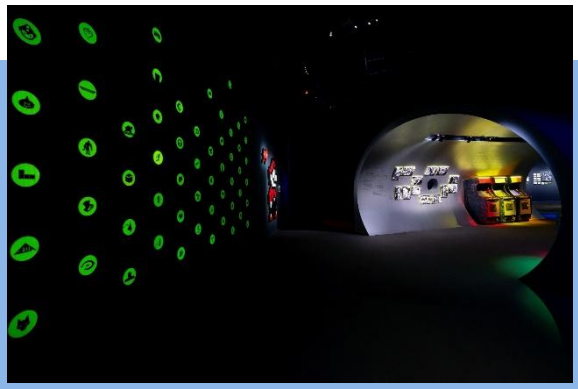
7 – Music Games

CONCEPT & CONTENT

1 – RANDOM ACCESS MEMORY

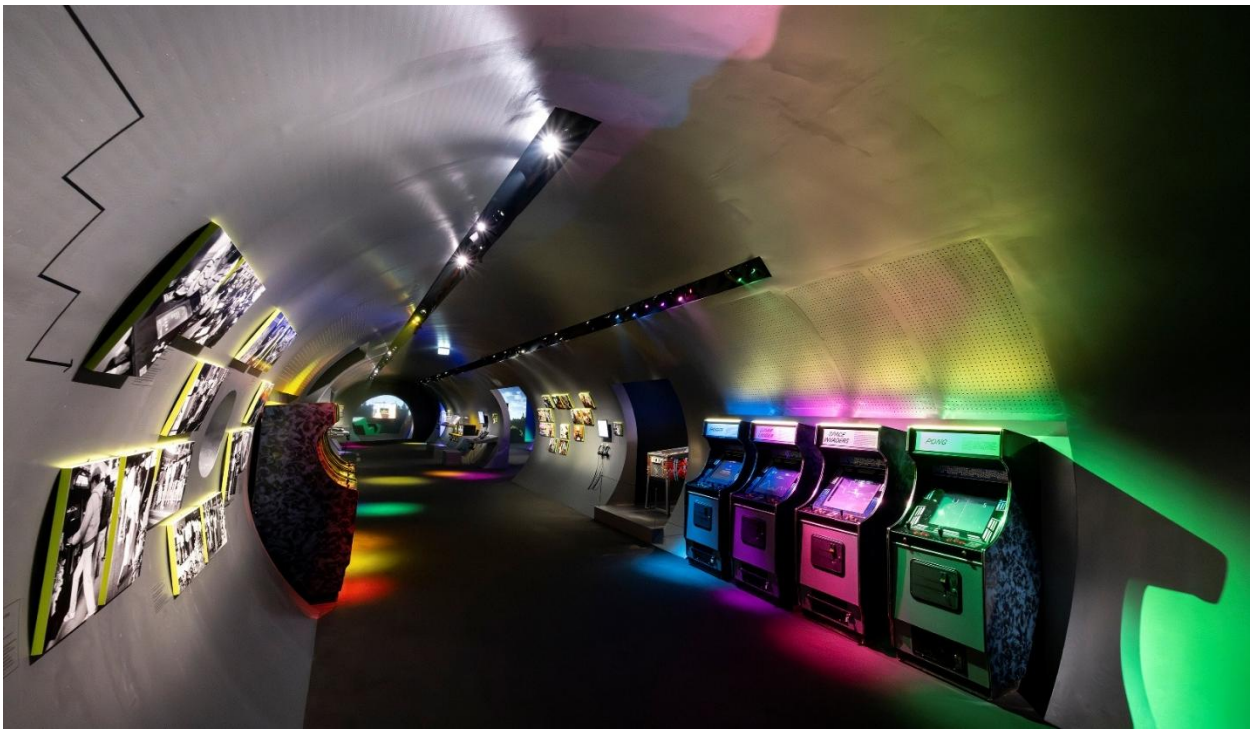
This introductory section explores the impact of video game music through the simple act of listening. **From silence to the beeps of early consoles** to today's orchestral scores, these sounds reflect both technological eras and **collective memory**. More than background, music is inseparable from the gaming experience, carrying the emotions of millions of players.





2 – BASEMENT MELODIES

Basement melodies immerses visitors in the **vibrant world of the arcade**. Surrounded by flashing lights, archival photographs and playable arcades, they experience how early electronic tones and jingles shaped both gameplay and the **bustling atmosphere of these gaming halls**. The space recreates the sensory overload that made arcades a global phenomenon.



CONCEPT & CONTENT

3 – DELVING INTO THE CODE

This section dives into **code as a creative tool**, where algorithms and early programming languages became instruments for composing sound. From **generative improvisations and clever workarounds** on limited consoles to the rise of chiptune aesthetics, artists transformed technical constraints into new musical forms. These experiments not only shaped iconic game soundtracks but also inspired lasting creative communities such as the demoscene.



4 – PORTRAIT OF VGM

The worlds of video games are countless, and their music just as diverse. In this **large-scale immersive screening**, visitors are surrounded by excerpts that transport them, unveil unexpected visual and musical aesthetics. A celebration for both the eyes and the ears, it showcases how music amplifies the emotions and narratives of gaming.



CONCEPT & CONTENT

5 – VGM CONQUERS THE WORLD

This section immerses visitors in the rise of video game music from the late 1980s to today through exhibits and playable installations. **From early platform games to home consoles and handheld devices**, this section traces the evolution of video game music. It highlights how iconic soundscapes ; from titles like *Sonic the Hedgehog* ; have shaped gameplay, culture, and collective memory across decades.





6 – JUST DANCE

This collective installation highlights the world of dance video games, with **a special focus on *Just Dance*** (Ubisoft, 2009). Unlike traditional games that mainly engage the hands and ears, these experiences involve the whole body, inviting players to move, dance, and perform.

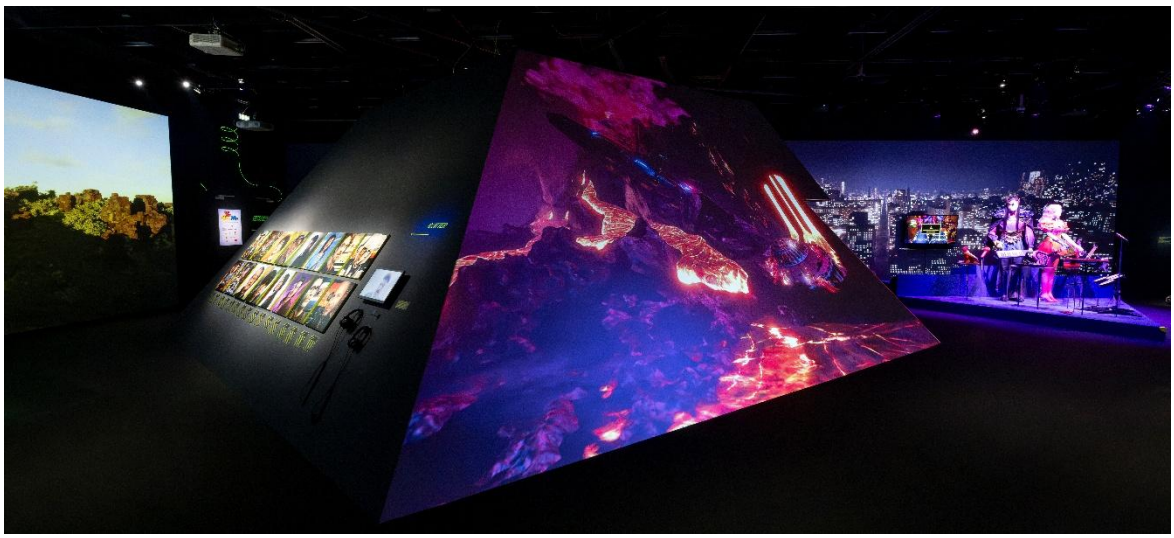


CONCEPT & CONTENT

7 – MUSIC GAMES

Some games revolve entirely around music, and this section explores their evolution. It features a **striking volcano installation** that illustrates how electronic music entered video games with the arrival of CD-ROM technology in the 1990s. It also highlights the rise of musical **gameplay with landmarks such *as Dance Dance Revolution* and *Guitar Hero***, where players no longer just keys, they become the artist.





TOURING CONDITIONS

Hiring fee for 4 months : 150,000€ (net of all taxes and deductions)

The fee of the Philharmonie de Paris includes the following:

- Original concept and content development from the original exhibition, designed for a 800sqm gallery – adjustable.
- Designers' resale rights from the original exhibition (Exhibition Design, Graphic Design, Artistic Direction)
- Curatorial resale rights from the original Paris exhibition
- All artwork, reproduction and AV content rights from the Paris exhibition cleared for public presentation*
- Advisory support for the adaptation and production of the exhibition by Philharmonie staff
- Audiovisual, sound and interactive stations supervision with operational support by Philharmonie AV specialists**
- The exhibition kit: Artworks, material and packing list, technical files and requirements, set design floorplans and a promotion kit

** This does not include music rights and videogames editors authorization, which have to be dealt by the Venue according to local laws.*
*** This does not include travel and accommodation expenses of the technical and representative team (travel, hotel and per diem) – to be paid in addition to the fee.*

The exhibition fee does not include production costs, such as (1) transportation, (2) insurance, (3) exhibition design and installation, (4) rental or provision of audiovisual and technical equipment for the playing stations, or any other production costs not listed above. All such costs shall be borne exclusively by the venue hosting the exhibition.



CONTACT

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